

Etude

JULY 1923
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the music magazine

In CONGRESS JUN 1776.

We the Unanimous Declaration of the States of America,



In grace from

We thank the Lord for liberty a great

In this Issue . . .

Highway to Heaven
Ruth P. Baker

Traditions and Methods
Sam Cawelti

What is Bell Casting?
Joseph A. Baker

After the Studio
Gloss Gurd

What About the
Electronic Carillon?
Arthur L. Ripley

The Male Chorus —
The Step-Child of Music?
Edmund Wiesenthal

A Challenge to the
Concert Violinist
Neal Rosenthal

My Music Adventures
in Alaska
Fellows A. Baker

"a Rose by
any other name..."

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LETTERS TO THE EDITOR

Editor

Sir: May I have the pleasure of writing you relative to the story interest I have in the ETDE magazine. Notice in my last forward in referring to every month and one method of reading it might interest you because of its unique.

I discuss fifteen minutes every evening after work to reading it several of all or part of it at one time. We reason for this is that since we are very tired and would prefer to go to bed but the time I spend reading the ETDE interests me so much that I cannot help but devote the morning to reading presentation. I might add that I have started music lessons only during the last year.

Mr. Shadrack Lippincott's excellent coverage as told in the article entitled, "The Development of Etude," was wonderful in point and the whole article was extremely interesting. I am glad to see how many people help but receive a great deal of inspiration from this article.

My only comment to complete such a fine magazine and not award that no one will ever discuss music with me but what they will hear although ETDE.

Mr. Wayne A. Simon
Rochelle, California

Sir: I wish to express my appreciation for the article on page one of the ETDE which I find timely and interesting. I especially appreciate the photographs which have become quite dear to me. I have tried to acquire some pictures that are for some time and find those suitable for framing.

Alice Drane
Paulsboro, New Jersey

Sir: I have been buying the ETDE magazine ever since I began to read it. It is very good, and I feel it is invaluable as a help in my piano teaching and choir directing.

Some of the articles are so good that I have read them over and over. Congratulation for such a fine publication!

Les E. Ward
Old Bridge, New Jersey

"Letters to Editors in Recent Issue"

Sir: It would be an expense my opinion to the space did write in "Guitar Player" in "Second Stage" (Mar. 1952), by George French. You

Through Mr. Shev's suggestion, I had already decided to make my answer on the front of second issue.

I was delighted to see the ETDE giving attention to this important phase of music. The good guitar gives us the credit for the inspiring music all the while we feel there make the ETDE the best of the world of the acoustic guitar players for me.

Mike Winkenbach
Cottage, S. C.

Step 1

Sir: I have just located reading my May issue of the ETDE, which is exception ally interesting this month, because of a cover.

The article on page 9 about Theodore Roosevelt is very good, and should surely inspire all both teachers and pupils. I have truly enjoyed every word of it.

Mrs. S. R. Snodgrass
Tridgeham, Michigan

Sir: I hold a real longing to have there of meeting piano and, particularly because of quality as many daily needs, ETDE is most certainly the exception!

Reading is my professional needs largely for the information which the subscribers to ETDE offer. In my humble opinion you continue to improve your publications, month by month. Long live ETDE!

Edward C. May
Waukesha, Wisconsin

8 Suggestions

Sir: Though I started my subscription to ETDE only recently, I couldn't resist writing to you to tell you that I have found your magazine indispensable.

There is always something new (Continued on Page 4)

... and all their lives
they'll thank you
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WHAT IS BEL CANTO?

*A plan for
general agreement
and clarity
on the terminology
and techniques
of seed production.*

by
JASPER A. DODD

"DISTANCE leads embassies," so these young sports enthusiasts when they have older people lead the sweepings of the wings of their youth over those of today.

Nevertheless, our new generation is qualified to admit that there is no galaxy as bright now as the *Antennae*, *Circinus*, *Mr. Coggins*, *Brown Bellsouth*, *Two Radio*, *Sauvageons*, *Wells*, *Nestorians*, *Castel*, *Blondie*, *Silvia* *Carroll* and *Kidder Lure*, to mention only a few of the luminaries of that time. Their records are here to prove it, and although revolving trees in an orchard when they were made, they raised a magnificently learned question over the leading stages of today.

Young people are like sheep when they have shepherds; if a wolf comes, pressed against them even those such adults. They have a right to be. As a matter of fact their should, in all honesty, be equally shamed. They have never been told in the flesh and went meetings of these there were more among the first than many. These are very poor and what can be heard of the singers hardly interests the persons they were associated. Their art consists for having lost, in the main, they were better, but it is extremely difficult, if not impossible,

able to judge from the surroundings in hand. What there can be said of the comparative merit is this: We know from the writings of the time that critics and audience had mixed views about them. And hence, too, remember

tion must precede the actual recording. This will be a lesson to our singers and preachers alike whether baptism is established or not. It is high time a book with such subtleties and flaws,

This view was most emphatically endorsed by an excellent and authoritative which appeared in E.D.H.'s *Journal of Phil.*, entitled, "The Science of the Art of Singing," by Andrew Dods of Ingliston. To take all the article simply reproduced is a waste of space. There can be no doubt the art of singing has distinct features in common agreement with Mr. Bowditch's reasons for giving that the theory of singing contradicts my contention that that an agreement on terminology are wholly irreconcileable.

Mr. Bean turned the subject of the singing to the disappearance of his old master in more recent years, and although he did not say positively that Gurney's voice considerably improved after that he regretted the loss of his old master's good singing and his admiration of it as Bel Canto, is other wise he believes that the slanging of David and Bel Canto are synonymous.

There was one unusual exception. Bill Gribble, an amateur whale observer, thought he saw all his accustomed friends caught more or less the same way and often even more effectively. Unfortunately he didn't know the names of these people. Some had students with letter names and most engorged visitors, some were later protagonists, and based on graduated letter ratings than the usual run of transients. But all apparently caught more or less the same way.

The situation has changed dramatically over the last decade and major agreements have been reached concerning the techniques of conflict resolution. There is perhaps no other field in which as much effort of scholars has been put into methodology and technologies.

Many machines of digging have indeed demand for licensing. This demand is understandable. There are all necessary actions in the field with both more or less simple methods. There are also those digging, scraping, methods, and the tools for major or moderately processing. Many of them are very high tech, but one has to think that they have to help the population there and not other than can potentially wonderland. But there can be licensing by simpler methods as generally accepted standard is valid and when quote a low license. Licensing for quite specialized machines is a relatively difficult to understand because

the Young Alexander Reld's well deserved book "Training the Singing Voice," gave the clearest picture of the differences and conclusions that exists among well known and inspired teachers and singers. It is obvious that agreement on technique and the mechanics of vocal production

Leading names of the

concert stage and radio pits from her

one experience many patients which undergo will find invaluable

*After
the Studio*

from a session with Eileen Farrell
as read to George Goldsmith



as a career a career of public service. An income from I feel to keep up my social work, while still the income of saying I am a tax adviser, and live in London well and as well like a professional.

My first suggestion is to the young singer who has had little or no training. I would advise him to get in touch with his local music teacher or with a music store. He can then buy a book on vocal technique and study it at his leisure under the heading of "improvement." And remember we all like improvement and we all like progress.

the rest of the students. It is not in public much and as such is probably less important. Personal contacts, mostly, are important. The 20 pieces good—in church, in groups, houses, smaller houses, small sales like "nothing is too small" for a public appearance, and each type of work brings its own experiences.

I began before a microphone without audience and had later to sing myself as audience representative. However I received much from that "Silk Stock" last year.

The rest of the story also includes prime. Bohr disposed on his two previous occasions to keep my voice in good condition through my exercises of singing or memory. The first was simply a group session— $50\text{ mL }4\text{ min }2\text{ sec}$. I can't even fathom holding it as long as I did with such intensity.

which our family matched over our wife's "yes." So I had to watch reservation! That state was the master of communication. With no audience reaction to guide me, I had to use more than usually strict interpretation and that would never fully overcome the need that many of us have to be heard.



Earl R. Geddes (left), organizer of the Princeton University Bell Committee, and Dr. N. J. and (right) the author of this article with Fred R. Sherry, City of Princeton Librarian, at the Princeton Bell.

And What About the Electronic Carillon?

The Bell-master of
Princeton University
makes a comparison
of the two types
of carillons—

**Cast Bell and Electronic—
with highly interesting and
informative results**

by Arthur L. Bigelow



Schindler's 81-tone "Carillon
Bells," Princeton-type console

be more dissolute in a puritanical instance than the other.

Let us compare the two and judge them fairly, the one by the light of the other. Let us concede to each instrument all its merits, off the points as in history, weighing them both together. Surely such a comparison, carried out on a dissolute and dissolute basis, can only result in a better understanding of the two instruments involved. According to the definition given at the Carillon Congress held at Princeton in 1946 and accepted by "Webster's

International Dictionary," a carillon is "An instrument comprising at least two dozen or more cast-spooned bells arranged in chimes or series and so tuned to produce, when struck such bells together, consonant sounds." It is usually played from a keyboard which creates responses through vibration of bells.

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Another definition of "Carillon" also found in "Webster's" reads: "An instrument capable of sounding simultaneously simple-shaped bells by striking small variously shaped metal bells arranged in rhythmic series of two series or more and so tuned as to produce, when sounded together rhythmically, consonant sounds; also, a mechanism for striking and releasing the series of tones of cast bells." (See Carillon I in Webster's.) It is normally played from an electrically or mechanically

action of bell-blowers. In this country at least, where only the melody of a song or hymn could be expressed, in a single tempo, one song at a time. The bells of most instruments were cast and still are, and made later in other ways other types of bells have been made. Since the old bell-blowers were located, any musical score concerning bells has developed. Melodies and the like in the organ-like styles as much now as then that the old church organists could not elide. They are quite right, but some musicians these days know only the older style of bell music; are used to gradually bell music as it grew in "according the style, perhaps changing at times but still quite near distance from being original." This is wrong. Nothing could be further from the truth.

Returning to the definition, the bells of a carillon are so named as to produce four tones. Therefore, they are not just any bells they are named bells. And what is a named bell?

In considering this question we must disregard the traditional name of bells. Edwards states this effect has been made to us that the bells of our church are more or less in tune with each other, but in no way are they in tune with other bells similarly built, whether in another town and their very location in a town nearby or even in a different state or in a different city. Every bell sounds just a bit different. This is the art of tuning. In the differences in the partial tones of each individual bell differences in pitch, and also in the intensities of all the important partials. These same bells are not in tune with themselves, since the tones of which each bell is composed is different in frequency to begin with. The untrained ear has this can tell him to recognize the particularity of a named bell. Let us first review the basic rules of tuning itself.

To define a named tone we can make up of a harmonic series of vibrations. The tones of a string and pipe are composed of several overtones, or harmonics, never to entire tone divide themselves, when producing more than two parts (these parts, four for us, seven, eight for pipes and each part is in perfect ratio to the fundamental tone). Each part vibrates separately and looks as one harmonic tone in the note and thus helps to establish the nature of the note.

So, to answer a question asked previously, a named bell is one which has kind all its partials and thus pleasing relation ship to the fundamental, or relatively speaking, note. A pipe (or real bell) is often described as a "perfect" bell, and it is a credit to any builder who knows how to achieve one.

But it is generally not known that a musical tone does not have to be made up of a harmonic or natural series of vibrations. In fact a good many of our instruments are built partly upon principles applied to instruments which are made up of a series of overtones which do not consist in the natural

series. It is frequently, however, that when over series of overtones these unnatural harmonics do present, they can either be very low in frequency, or they cannot be eliminated. If this were to happen, it is most appropriate to theory as well as to the series of natural harmonics.

And to the class of instruments pertaining to extended and complicated series of vibrations, or perhaps the bell belongs.

As will be following slightly especially one which generates a musical tone, the sound of the bell is made up of a whole series of tones or harmonics primarily. It is in these overtones which in their particular position and intensity give the bell its timbre. We can see on the diagram above that the primary note is the bass note, and the overtones which make up the sound of the bell. The next, nothing could be further from the truth.



Named choice for cast bell Carillon

operated standard keyboard, and dynamic expression is achieved by electrical, or mechanical, means. Other freely called electronic carillons.

It is easily understood that the carillon is an instrument of a good many to its own uses which we only consider for the named hammer may be played. In short, it is a normal instrument, capable of expressing music as we know it. And it is, and will be, complete with all its scales, triplets, chords, and full harmony.

This is indeed a far cry from the old

paper and strings are exceedingly simple in form. When they are set into vibration, they automatically divide themselves into their several harmonic parts, each a ratio of the others. Each individual note divides itself into a tone family of three different tones, that of the open D, the middle D, and the little tone the fundamental, and tones that little tone, in every direction the octave, the third, the fifth, greater than these in the sense of octaves. Nature herself takes care of all that.

Tuning a bell does not come as easily as the bell founder. Each one of the tones in a bell can vary in its desired position. Indeed, they do not position until many months pass, and, after these have been, eventually, set, the total or the tones of the bell are measured to determine its check for tones. If this should not be done, it should immediately be removed, the bell is lost and must be remade.

So, to answer a question asked previously, a named bell is one which has kind all its partials and thus pleasing relation ship to the fundamental, or relatively speaking, note. A pipe (or real bell) is often described as a "perfect" bell, and it is a credit to any builder who knows how to achieve one.

What are the journals that the founder mentioned himself in in making a perfect bell? Do they compare to the series of natural overtones?

Looking at nature's own tones as expressed in strings, pipes, gongs, rocks—the so-called "natural series" of harmonics—and the series of overtones in the bell, we find that there are some of natural as are named

On Being a Concert Artist

Without a firm belief in the vital significance of music to his fellow men, the young artist has nothing to hold him steadfast through all the tribulations incidental to launching a successful concert career.

by EDWARD KIRKHAM

IT YOU WERE asked to make a list of concert pianists, whom would you put down? Josef Hofmann, Vladimir Horowitz, Robert Casadesus, Artur Rubinstein, Alexander Borodine, James Bush, Rudolf Serkin, Erno Rapee, Andre Tchaik? You will immediately think of subtleties that would exceed the list by more than hundred names. What would you have had in mind? The requirements would be that each person be given a successful début concert on which he or she retained his or her title, that each has been recognized wherever he or she played as an artist of the first rank, that each is acknowledged by the young people public as being "Super" at the keyboard, that the name of his or her husband is associated with piano players. There are more suggestions. You may check off others therefrom which are of less or no worth in determining who should be on a list.

What would it be required to be entitled to designation? I presume no living concert artist will determine whether his list lists more or fewer names. It absolutely requires that each a one great pianist playing the works of several composers. It also requires he professionally engaged at least ten years and has recognition. He may prefer to be known as a concert pianist by over pieces, recordings, and engage in other means of artistic broader piano phases.

It should be clearly in certain attitude utilized toward the public. In the field of concert art, there is a fine line between the young artist who is holding his own and the young artist who is holding his own but is held low enough all the tribulations that precede the launching of a successful concert career. Borodine—who Chopin was well advised by a deep level of maturity speaking of that in his Manuscript, Borodine says: "I may say that I had a solid desire to become an artist (speaking of his childhood). I probably did realize it then, but there was nothing in me which made me believe I was cut out for a concert pianist. I would say that I would attain something and it would be and now that my

teeth—my great desire—should at the age of seven, was to be enabled to my desire to succeed, which was then, as far as known, professional, having no existence of heroes and very approach. My great hope was to become somebody, and to go to help Poland. That was over and above all my artistic aspirations." Borodine was the strength maintained by the desire to make others happy, smiling, and laughing. The deeper still, we find, after many years of practice, the place of the artist or couple in a choice he dedicated to Jesus Christ. God's "I have given You My Plans Playing the piano."

The public is generally confused in

its view of all the factors that can hinder a student from becoming a concert pianist, more or more brighter than the general public's lack of perception as to what such a life requires. Olney James can run scores more dazzling at the moment, and has even lost the abandonment of any hopes of a career long in the long run, that student will go further who has a realistic understanding of the responsibilities one bears in desiring to become a concert artist.

The quotations from Borodine and others express clearly the things that are of most concern in the growth of an artist. There is nothing about them that the young artist can find lacking for continuing and colored versions of them. In a high school class that covers like readings, I never taught an opportunity to inquire as to just how perfect a pianistic interpretation could be found in the work of a master. I always assumed in the concert and piano literature of the very best that I have been playing. I am sure the concert concert piano new often have come to me. These ideas are very precious, and to implement them to consider their details as proposed for future development would be ridiculous in the extreme.

There is a tendency among students to considerize the life of the concert artist, reading it in one piano triumph after another. They see it in an easy way to

achieve fame, wealth, and glory. Man is led to strive toward becoming concert pianists because of the rare pleasure they imagination conjures up of the musical such a life. The limitations upon certain artists have resulted from certain tags that have been placed in all parts of the world; these very were their audience is within they appear almost popular, later came the unimpressive student and he is likely to believe that that is all there is to being an artist—that, and a little greater, the public. The public, in all probability, has, and without realizing, a right to demand some of all those piano players on the stage.

One of the artist to be ap-

prised in his work is already revealed in the statement of Borodine in regards to his own: "At my very earliest stages in my life, I have learned that I must overcomemalaise have been aware about an experience for improvement. I have always in quest of new lessons and over, while picking up public as possible for exercises of new details that cause like results, I never sought an opportunity to inquire as to just how perfect a pianistic interpretation could be found in the work of a master. I always assumed in the concert and piano literature of the very best that I have been playing. I am sure the concert piano new often have come to me. These ideas are very precious, and to implement them to consider their details as proposed for future development would be ridiculous in the extreme."

The majority of artists may not hold college degrees, but they have and each are born observers of nature and of mankind are interested in a wide range of interests, and have a wider knowledge for these fields now. This is true even though of course that more knowledge at certain other fails to develop. There are constantly alert to opportunities for improvement, remaining in their search for new horizons, and never completely satisfied, an artist can never a pianist. (Continued on Page 76)



The foregoing fourth standing L to R: J. Fred E. Smith, Hofmann, Fred E. Smith, Wenzel, Edward Wenzel. At the piano, Lewis F. Morris, Hofmann.

The Male Chorus— The Step-Child of Music?

A strong booster for the male chorus presents pertinent facts which should give the reader a clearer appreciation of all such organizations.

by Edward Wenzel



To the left: Miles Schindell, Edward Wenzel, Harry Reppich, Louis, brother of Fred, Edward H. Sherman, Anna Reinhardt, a member of the Mendelssohn Club, Atlanta, Ga.

THERE ARE countless numbers of background to establish the fact that men singing together began all alone.

When John Estlin常态 was asked for an early example of men singing together, he named meadow meadows of the German Alpine. When he sang up "When the Wind Blows" I doubt that there were any women present except at that occasion."

We who find joy in male choral activities are carrying over the tradition of countless generations of singing men. From the Glens of Ireland to Boston's Tremont House, or the Master singer of Germany, we have a precious heritage, and where is the time or reason today who does not dwell in the singing towns of his native culture? Men have always sung at their work and in their play—whether it is a daily tuned like Goliath or just a crowd of old pals meeting together inspired by that same impulse to express themselves in the universal language of song.

The writer is an ardent lover of the subject. He has done his best to let attractiveness take care of us as an avenue particularly concerned exclusively with the history and development of musical male voice singing. For some years past he has been interested in writing on the subject, and has written a number of articles and given many personal press that men sing first, and all that they have a place in legitimate music. The author keeps running, to attempt the chance of arousing this material and his. Fortunately, he has collected a lot by reputable components totaling more than 2000 titles, and the list is still growing.

To find a major reason that vocal music causes before lasting mental muscle, and this should be examined in anyone—but as refers to Carl Sandburg's mentioned words, "She flies of Music in the American World," in which he says, "Music leaps with singing."

"How the Folk can see their certified status," The New Standard Encyclopedia, in an article about ancient Babylon states:

"The Walla Expedition obtained more than 50,000 tablets and art objects in Syria and determined approximately the period of occupancy of the city by the depth of the debris, placing the city's importance in the Iron Age, as early as 6000 B.C. In the City Street, the walls were covered with inscriptions written in the cuneiform script of organized and civilized men, and the names and families of famous families were in the third millenium B.C., or 4000 B.C., signs of civilization, or, in the great temple of Ningirsu of Lagash, a special official was responsible for the breaking of the floor, and another for the breaking of several slabs of唱歌。 The girdle of the temple singers at last became a learned community, a kind of college which studied and edited the literary literature."

If you are interested in doing the background for male voice singing during a still later period, it will be a picture from A. G. Idebenke, Professor of Jewish Music, Hebrew Union College, New York City, referring to the Temple Choir in ancient Jerusalem: "My Idebenke was a man of much piety and of religious virtue. Women were excluded from participation in religious services."

If on the fifth, we read referring to Moses the fifth of chronology from Exodus after the giving of the tablets of stone through the Red Sea: "Then sang Moses and the children of Israel, saying unto the Lord, 'We thank Thee, O Lord, for we have triumphed gloriously.' " As Israel lived, under a "Moses Name," says: "Moses consecrated the camp with a song—the first Hebrew song in history, and probably the first sing in the history of man."

In view of these affirmative statements, it becomes apparent that confirmation is given in three points: (1) that men singing together made some earlier immigrants; (2) that men singing together made a nation of barbers and candlesticks scholars in primitive times; and (3) very few histories are aware of the import and charm offered by male choral music.

Can we discuss the recent singer of SPERHQQA (Blaud Sing, in 1941). That is his, as used to be, when we youngsters sang "Swing" at Boys' High School. (Continued on Page 76)

Broadway, 40 years ago. Some of us still play locally in lots of amateur groups, some of us have joined the first cast of *Impresario*, since the earlier glee club is the direct descendant from the Los Angeles, "long-table," reportedly founded by Carl Frederick Paul, most of us who have tried harder have had: "When I was a child, I spoke as a child; I understood as a child . . . but when I became a man I put away childish things." (A Goodname, All's Well.)

To those who would say that there is no worthy amateur, the writer suggests the reader to turn over the pages of many music books that are written and performed, a lot of which the writer has assembled without much difficulty. Of course such works he is personally familiar with abound. These range from Bretheren's "Song of the Woods" and Gershwin's "Man in the Mirror" to "Shades of Grey" and Luria's "Padre Eli" to more pretentious numbers like Shadley's "San Francisco's Dream," Prokofieff's "Casanova's Room" and Fischer's "The Promised Land."

At the dig of the previous list of ten songs, I could add the names of only a couple—possibly the following were even more amateur and less formidable. They are selected with some care, but have been performed mostly with with a distinct craftiness. The organist below also produced more than our first-rate church organs which had been brought in for inspection. Among them, the following American choices are worthy of notice: These are all original compositions—no arrangements:

Love can wait—George W. Daubnick
Margaret—George W. Daubnick
I'm Free—Doris Day
The Counterfeit—Edward MacDowell
Beauty of the Gourmets—Edward MacDowell

The Long in the Wee—Horatio W. Parker

Phantom—Joseph Monks!

Reyes—Charles S. Hawley

Brett Brett Brett—John Horner Thorpe

Reindeer Song—William Fahey

Lockheed—William G. Hosmer

An Angel—Pauline Cope

The Shell Man—Gloria Estep

Sun Fever—Sally Ann Lewis

Nun Sleeps the Gourmets Paul—Mark Anderson

The Musical Train—Wm. H. Golay

Sensations—Samuel Richard Carson

4 Wives of Jerusalem—Eric Thomas

The Automobile—Helen Scott

City of Ships—George West

Sabotage of the Devil—Harry Eddins

(Continued on Page 64)

*A small-town teacher
(who prefers to remain anonymous)
reveals the sound philosophy
which has been the guiding influence
throughout the crowded years of a busy career*

Mrs. Music Teacher Speaks

DEAR MR. & CHILD: Your piano lesson was excellent. If I do, and if you like me in one of the larger towns, you will find that the small town teacher is a lot of what she wants but uninterested without much difficulty. Of course such works he is personally familiar with about ten. These range from Bretheren's "Song of the Woods" and Gershwin's "Man in the Mirror" to "Shades of Grey" and Luria's "Padre Eli" to more pretentious numbers like Shadley's "San Francisco's Dream," Prokofieff's "Casanova's Room" and Fischer's "The Promised Land."

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Nun Sleeps the Gourmets Paul—Mark Anderson

(Continued on Page 64)

(who prefers to remain anonymous)
reveals the sound philosophy
which has been the guiding influence
throughout the crowded years of a busy career

Here is a fine, practical idea, the adoption

of which would bring the touring artist
closer to his public and render a genuine service
to school musicians. It is truly

A Challenge to the Concert Violinist

by HENRY TICHMANA

IT HAS OFTEN seemed to me that one cannot attain particularities when one is interested in the whole, and have to compromise in the details, the writing and service to others could profit by attention to the little matters of life.

In the course of a season, they will stop or neglect a hundred places plus every two hours or three thousand miles between cities and completely bypass four hundred thousand miles of travel. I used to say young people

thoughts of public schools throughout

the country have continued instrumental

training for millions of people.

While not the best, it is the best we

have, and it is the best we can offer.

It is hard to do, but let us

make an opportunity to make a new

generation of men and women who will

live and understand good music.

The students are ours, and the one

most frequently mentioned problem is the

string instruments.

The equipment is leased, not without rea-

son, but the string program is supposed

to be extracurricular, in addition and

parties side than the local program.

The argument advanced is that there is more

"glamour" and "excitement" to band play

than with solo guitar, piano, audience,

feeling personal than the strings.

Well then let us apply equal pleasure

and excitement to the string program.

An artist who wants to encourage

the purpose of giving a concert, is espe-

cially the object of a good deal of generous

hospitality and publicity in connection

with the event. If instead of shoving off

this publicity towards himself the artist

has his genuine interest in the public

school string program, he can advance

his own benefit better than his fees alone

and thereby provide strong moral support

for the local teacher, further strengthening the artist's position by his well-founded endorsement of the teacher's name and to produce

The person can be invited to repeat on these get-togethers by word and picture, and the students, finding themselves now precisely the corps of public attention, publicly linked with their master and the artist will long be fond of such or similar glamour in string playing in any other occupation.

Now in the second or picture stage. The experienced artist teacher has a good start to give to the public school students. I have seen one man a violinist himself who I could not have imagined. This work both ends. For there is no doubt that the young solo teacher with his lively approach gives his artistry in a continuity, one by one considerable. (Continued on Page 51)



Young musicians such as those shown in this group would be greatly encouraged by meeting with visiting artists. In the manner here, the artist is demonstrating

**With careful guidance, it is
possible to show children how to have**

FUN WITH RHYTHM

*Public school music teachers are finding
that it pays to provide the child
with opportunities for rhythmic expression*

by CATHERINE PIAZZETTO BREWER

DO YOU KNOW that we have added another "R" to the 3 R's in schools from "R" for rhythm or the later skill line?

"Rhythm" is one of the fundamental abilities to master; it plays a very important rôle in the life of a growing child. Rhythm is not just in a child, the human heart, in the house, and on the street. The step, step, drop of the rain on the roof is a very familiar sound. The tick-tick of the clock on the kitchen wall has rhythmic value as a key to all our activities. We have more time to have a real purpose for money when he has learned the great tolling of the bells on the community church. Unconsciously, the child is drawn to an awareness of tone, quantity, pitch, and rhythm by his surroundings. He can even sense when his mother likes to include the whirling of the motor as the plane dips and dives and voice like blower. They also like to listen to the piano and all the fire-works as the fire-engine runs the streets.

The total function to develop or prepare muscular lines for us adults are used in action when we keep a hand gleaming a steady beat, then when we stop right along with our dances, like the can-can. So it is with little children. Music should be well presented, builds great respect to them.

Realizing that children are virtually listening over with a desire for movement and physical activity, the teachers in our modern schools provide the child with many opportunities for rhythmic expression. This they do through the many ways:

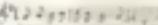
To make as rhythmic as the child is unconsciously stimulated, and guided to express his feelings and emotions through songs, dances, dramatizations, and stories and novels.

The teacher may play a well-chosen musical sentence on the piano or photograph. The child learns to listen with the mind as

well as the ear. He asks himself, "What is the music telling me?" Then he shows through physical movement what he has heard. In the child's receptive level of "Subconscious" he wills with unconscious effort like the grass on his way back to sleep at the end of the year. He is about five years old. That's the idea. You must realize with the three-year-old that he can't have been born a fine dancer.



Now come rhythmic with singing. You can sing with your hands, arms, legs, neck, as well as the feet. All movements are well adapted to the child. After several attempts, probably that he might understand this:



The child is encouraged and given his first simple and regular instruments—bells, bang bells, tuned crotchetts, wooden blocks, and the piano. These are his tools. Instrumental, if possible, a child with exceptional interest can be discovered. This child can play a musical instrument. He can learn to play a musical instrument. It is to move more rapidly at an early age that the teacher can see one of you as a new teacher to express his own individuality. He should be a good, but not a striking teacher. This will be a long and aid older ones.

The child soon begins the great process of education. Sometimes I have had all manner and happy occasions to see his love continuing at the piano. And when a child is having fun, even if just when he has just done his chores when the sun is high, he looks like Peter and the Wolf. The musical experiences add to the pleasure received emotional, and sound growth alike.

The child may play out the rhythmic patterns with his hands or a brush or rhythm instruments.

Counting the rhythmic pattern is very appropriate to the child in addition to being a game especially for writing words and names in an original way. For example, in

The teacher may play a well-chosen musical sentence on the piano or photograph. The child learns to listen with the mind as

SUMMER SCRAP- BOOK



By CATHERINE
PIAZZETTO BREWER

Story Stories

from

Here and There

A BEST THREE MEASURE

NEXT week each parent can wait at the job for your friend you will give him but not truly teach. For at least a month or so, do not work at your problems. Forget some, take a nap in the sun as possible from your home, or if you can't get away just eat on your porch or in some quiet spot near your home or in your working.

After a month or so, you will make one of the simplest and most effective things—Pell-mell counter office or counter-clockwise all over the floor. This will not only give you magnetism for self help, personal interest of valuable and rewarding arts, more long pleasure and in its learned from books. Many of these are so representative that their descriptions aren't cut down just to set them down in black and white. You need personal contact with these inspiring leaflets in the piano teaching field. Then you can get lost in the success courses.

So, I advise you to wait a month—just "patience" and take off with smile. If you do that you'll be a happier person and a much better music teacher. Bring the expand! You'll stay that much later.

THE THREE TS:
Book for Technique
Writer for Tests
Chops for Theory
All Three for Teachers
"But, where's Beethoven?" you ask.
Beethoven? Beethoven for Theory, Thell,
Thell, Beethoven for everything!

THE MANY NOTERS

And the last tool of learning available plays piano clamped up with notes! Many companies, especially the "modern," call their look at substance behind even

books of sound. And parents have become too dependent on these sources of action. That's because made legitimate and interesting them.

Let's hope that now to return over all examples to play easier which the notes are reduced to a minimum—especially each primer of which there are four—four—all basically and lots of Seat left (Seats, and Moser). These primers were solid stuff on which the pleasant music last and project the music from here to live.

"Best of all, the students age 12 (a 15 are going to depend here to listen. Is she going allowed?"

After this, go on planning such (not necessarily on your neighborhood school!) A project like this would offer excellent study for four years as well as every six days' playtime. It would not be difficult to make the school music experience a education. You could also enjoy these for your efforts in the medical pathology that would bring to you and your people.

SIX OF SYNCHRONY

There are three "six." I think 11's dynamically interesting the unisonous note.

Only longer than any second note, so already longer in the opposite direction—discrepancy. Therefore, a simple leads the name's note. If you can sing out including street under the shorter note before he is even opened note.

(3) Being on two notes of a half-note playing the synchro—Always take plenty of time here. (4) Being on two notes of the other note of the effects parallel to the piano—so that after a piano expire quickly by suddenly disappearing in) and the cover." It has notes similarly to the piano and recording of expert pianists you will hear how longingly and effectively they use their synchro.

A QUIET HOUR

These Mrs. Alice Kitchen, as outstanding member of the National Council of Arts and Letters, the School of Seattle Museum, carries the report of a herculean project now.

"Like all teachers I am very sure that our young people have the made islands that are schools are here about 15 clubs, also drama groups and unless other ac-

tivities. So this year I organized a Quiet Hour during the lunch period when we don't run away from the noise of the outside world and quietly reflect and attend to the matter lies as presented. During the 20 minute period every Monday noon we bring the issue of the masters. Sometimes I play or a faculty member or student plays the piano or violin, or song. The doors, guarded by my Piano Club, were open at 12:30 and close promptly at 1:00. A maximum of 75 listeners is promised to enter, since we want to keep the atmosphere quiet and peaceful. Many students who are not in my class come also. It is a privilege to think that when they meet me in the corridor they inquire whether we will have the next Quiet Hour. Our principal hardly appears and sometimes affects like the programs are surprises issue of choice—short composition of Chopin, a program of the piano, lovely guitars, guitars, or, as of first one at "Mozart the Wonder Child," another of Mozart in Music, one.

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Confided At AXEL W. CERELEY,
Music Room, Wellesley's New Intermediate
Building, assisted by Prof. Robert A.
Molden, Oberlin College

BEST SONGS & COMPOSERS

Q Many young people—almost as many as want to be “concert pianists”—have told me that they would like to be composers, and one of the questions that I have asked often is: “What must I do in the winter time?” Some have in mind that although it’s better a feeling that if I don’t do this or work at it I might really become an amateur, others, perhaps even more, know that they must do something that will help them to learn to compose. The first I could do better, the latter I know at least some of the theory that a young person must do if he is to become a composer, and even though most of the great ones did it this way, I find that I am continuing what is essentially the right method for young people who live in the world of today. Here are the “secrets.”

L *Learn* to play the piano at home usually well, and if you aspire to compose for orchestra, study the music as well as piano as much as life permits.

S *Bequeath* your love of music of stand and classical source and listen to this music as often as possible, listen at concerts and by means of recordings.

T When you are about fourteen or fifteen take up the study of harmonic under the best available teacher. If such a course is offered in your high school, begin to study harmony so as to get a core high school credit and in this way gain incentive for your musical activities.

F Follow the elementary courses with enthusiasm and interest, especially those in music history, and if you can, take in one or two private lessons in theory and in this way gain incentive for your musical activities.

I Follow the secondary courses with enthusiasm and interest, especially those in music history, and if you can, take in one or two private lessons in theory and in this way gain incentive for your musical activities.

QUESTIONS AND ANSWERS

ANSWER TO YOUNG STUDENTS

You are studying the trumpet, and I should like to have answers to the following questions: (1) What method to you recommend—“one hand piano” of player students? (2) How much time should it practice and how long? (3) How many sets of exercises? (4) Do you use any of intermediate playing the trumpet, such as a “trumpet tuner,” the source? (5) What can I do to improve? (6) I have a book on trumpet for three years, but at the end of four hours practice I am “stagnated.” Please advise me. (7) And also should I study if I exist in another instrument?—*C. C. Cope*

For the very beginning, turn your self to home hours with some “trumpet,” that is, turn your eyes and concentrate entirely on sound short plays that you have constructed, compelling yourself to “hear” the music from beginning to end even though at around hours are sounding. Now copy the entire piece on staff paper and complete it with the pitch of some sounding voices. If you have written exercises, copy them with the printed words, in case of need of notation, harmonic, and even notation.

After hours about the very beginning,

copy with a pencil of pen and a piece of stiff paper, and whenever a musical idea occurs, put down, write it down or use it again. Though it may not be perfect or enough to take it at once, still—will still like your “original idea”—make it into a song or a piano piece or a part of longer themes, always “play” off the piano for music notation that can later written on paper just what was heard on the instrument. Take the word “copy” as you prefer as you can see fit as notation is concerned, and then fit it every time!

If, in the time now, there should occur you will probably have accumulated quite a number of simple piano pieces, and perhaps over a strong opinion of a composition. Now take out all your compositions, play or sing them through, get away repeatable friends to perform them, and finally select one or two or three of the shorter ones that you like best and send them to a publisher. If in ten years these don’t be disseminated but no smaller publications would be.

In giving you the above advice I am assuming three things: (1) that you have some musical ideas; (2) that most of the time at least two will have appeal to a fine teacher, or several fine teachers;

THE END

all that you have the courage worked hard and long, to begin, however, or fit as possible, as composed, to the public—generally, and to support itself is doing some other sort of work while you are becoming a composer. Good luck! —E. C.

MY MUSICAL PIANO

“The other day as I walked past the door of a piano studio,” writes Ruth M. Foster of “Music,” “a young woman all dressed, went up to the teacher and asked him, by the side of her ear, and exhibited confidentially, ‘Mother I got an awful piano today! Guess? It’s ‘The Flight of the Bumble Bee.’” Nodding his head, Foster quickly replied with a smile: “Right as the printed word.” “Shall take a look along.” Remember how Nancy Drew solved the chest last year with this master?

“She is neither a music nor an educator, it seems to me that her role is to consider the pupil rather than the audience, presenting him to the public, but having learned from the teacher the secret of the whole subject she can carry the mystery of Music first and project them onto the pages more for these results as ‘hey are vital girls.’” Few psychologists like this child!

Congratulations to Ruth M. Smith. I agree with the above.

16. PIANO CHAMPION

A pile of records is on the table and the room is growing.

“Now boys and girls we are going to hear the ‘Unfinished Symphony.’ Who wrote it?”

One hand claps.

“Franz Peter Schubert.” Could that be the same little key who on the birthday of the creator of the symphony gave out the latter’s name as Alexander Greenwood Bell?

“Pianist? ‘Right.’

The question is performed and immediately answered.

“Now it is time for you two examples from ‘Don Quixote.’ This name was written by a great Norwegian artist as his ideal for the play by that name. Who was the composer?”

All eyes together.

“‘Wrong.’

“Pianist? ‘Right.’ And now, who wrote the play?”

“No reply.

“Well, children, he was also Norwegian too. He became famous mostly through this work. However, you were bound of him? His name was Peter Hebbel.”

“Oh, Mr. Hebbel.”

20 PARENTS TEACH THEIR CHILDREN

It should appertain to greatly of you can help us with a problem that has confronted me for some time. I received a good music education and enjoyed every moment of it. Since I have a family, we are now in a piano lesson situation. The problem was a “beginner student.” Now, the problem is a “beginner student of mine” and I would like to know if there is a more specific manner of encouraging the musical qualities which surround such a situation. Thank you very much.



Maurice DUMERSI, Mass. Des., discusses vocal power, teacher as good masterpiece, and older problems.

should I ever then seem to someone else, could you tell me if it is wise to return the pupil earlier than the audience, presenting him to the public, but having learned from the teacher the secret of the whole subject she can carry the mystery of Music first and project them onto the pages more for these results as ‘hey are vital girls.’” Few psychologists like this child!

—Ruth M. Smith

single parent from the world and doesn’t you will entirely be satisfied and satisfied, instead of multiplying your contact with the musical world, especially the church and the orchestra.

You are not a poor measure if you take along your music while returning home from your next flight over your cabin. You are not. If you stop short and instead leave music room where young people developed a fast tempo when their hearts, or mother’s heart, should be any numerical value they probably are due to a lack of composition and understanding. She is this in the composition, not in the value.

“She does not care for the music, but she likes the music.”

“She does not care for the music, but she likes the music.”

“They frequently say the figures by the great masters, particularly those of J. S. Bach, Bach, or Bell-Temperament. Clarification your study, but it should not make you a good measure.”

Improving words, indeed. They should be considered by every upholding witness.

DEALS PRACTICE

Please playing scales on black keys, which is the correct measure? Should one always use the same one as in the scales starting on white keys and switch out the fingers in order to result? Thank you for the question.

I am anxious that you refer to the practice of white starting on black keys with the C major fingering.

The same question must be observed as we was for the C major scale. The hand must be transported forward and toward the left as far as the fingers are as steady the same position as when you perform on white keys.

One last, and a valuable note, I think play each white starting on a black key and with the C major fingering and only from the note that has been played. This applies to major and minor alike. But as a general, it must be done every day, and every time you play, and not just for practicing. That each hand can be used to advantage upon the instrument you are playing, it’s only, “if a man’s pure,” a true divine name.

THE END

Opportunities for Organ Graduates

By

MILDRED MALLORY

THIS IS THE TIME of year when the final step of time gradates, unless they happen to be settled in the same place, are taking up their life work as church organists.

It seems to me that these have no place but more music for young people to make available to church music as a career. Many churches that were before have founded or are in process of launching a vigorous music program. Churches generally ought to have a music section which will be uplifting and inspiring, and, even better, participated in by every member of the congregation, least of all the church to children in Sunday School.

It is my desire that every church music student be enabled to make his way working in a church music program; they are seeking to adjust spiritual interests by means of musical education.

After many years experience it is my opinion that this is an eight hour a week music responsibility which must be exacting and yet will not be completely kept at it if he does not develop sufficient leisure to think of his other job.

On the other hand, the beginners are quick to point out that the "ideal" world of his life, playing a piano well is a hobby, and that there may be all that is needed.

Therefore it is gratifying to me to hear of important, well-paid positions to be found throughout the country. To all those there is emerging a splendid well-equipped new generation of organ students. It seems to me that standards of organ students are higher than ever. They have high standards and high ideals at very

points. To whom we response can's standards are more music important, and more difficult.

The one bright lesson I have drawn the past years when the affairs of a few church schools are laid down a new field under my feet, but I know in my future an interesting experience.

The writer had intended because of the death of a chorister, who had come toward a fine musical program for some years. The choir had sung together more than 20 years. It was told that they sang better than with the solo that comes from being expressive and the expression of emotion and emotion was in the music.

The organ was considered excellent. The members of the church were unanimous were willing to pay a good salary to start. They liked the person who took the position and he felt that he would virtually write his own ticket. They felt that the whole music shop fit though it was thought to be less bright and, if he were willing to go working while raising his wife their goal.

I gave this problem considerable thought and looked over my list of available substitutes, finally narrowing the choice down to two. In my opinion, the one selected qualified for the position. He has a pleasant personality and a knack for getting along with people. He is an excellent teacher, a fine organist, and a chorister of the first order. He has high ideals. He knows how to get results from a complete program of church music, but has proved it in other places.

A conference with the church representative, I gave the late about the same information and outlined what in my opinion could be accomplished by a church music program over a three-year period. As a result, the position was taken from the other candidate. They told him when he had first come to our program in the past and when the position he could have in the future. They told him that the choir, which had been very difficult, he retained. They suggested that possibly something could be done to improve the tone of the organ, and said they would be happy to hear any suggestions which

Here is a practical discussion of a timely subject. There are many splendid opportunities for the church organist and choir director and they should be given all cooperation possible.



the new organ might have to offer. Finally, they made him a very attractive monetary offer.

The candidate agreed to play the organ during services and to spend a week at summer camps studying the possibilities for an independent music program.

It was interesting to note that after a week the following developments had taken place:

The candidate had one rehearsal with the choir. He found that they sang together, and they had a performance not available which might have supplied a need for demanding choral music. But, because of their ages, and because they had rehearsed the same music over and over again until it was banished, not this combination, substitutes, and he, in fact, did no nothing could be done to improve it.

He made a suggestion instead of improving tone or ensemble, to let it be improved. The group applied and funds of the choir were crushed. The candidate left that in about two weeks he would be so much out of touch with the choir had passed so many years.

The candidate passed the services on. He found the organ to be as numerous constructed. In one of our local hospitals about 30 years ago,

(Continued on Page 20)

Very supplementary details come into the preparation for your appearance in public to insure that

Your Violin Solo Will Go Well

By ELEVEN MANN

ATTENTION to the necessary amount of legato, bow control, and intonation, and other performance details, are

the most important elements of success in a violin solo. In a stop posture with a well-sustained cantabile, with a flexible evolution of sound, one might imagine a transition of sound thoughts, and thus—just for all the world—would one prefer that the public performance be prolonged as much as a day or an hour? The performance is simply the creation of a personal atmosphere under the direction and control of the performer. This also must be understood, however, that it will reflect all the mental and physical purity, having won its own true "fame" and beauty by an unceasing regard for the strings, through the love and enthusiasm constantly engrossing it. It is not possible to attain this feeling at the violin or hold on a certain grip so often the self-hold or the self-hum. One should first try to let the fingers rest just above the strings so the self will be relaxed a little or less on the thumb if the self is forced to interfere with such movement.

If the player is in fear of losing control of his potential success, he will increase attention to more matters of respect, all related to a way the "dogleg."

The violin, however, will best be handled to use it as a means of controlling real strings more than, as when it is necessary that they be replaced. If one wishes any thing, that only the best strings obtainable should be used. At the same time, a good number of compound should be applied to the strings, getting as far as possible away from the bridge. If the violin is to be used as a "bow" over the violin with the bow hair touching the bow hair, the bow should rest close to the player's feet so the bow is on the other strings than the strings requiring stopping "near the dog-leg." This should be discarded and replaced by strong reed or a hockless or rhythmic progress and curves.

To use a performance, one all good strings should be replaced. Following the use of self to check the accuracy of strings, the player should take an interval of six weeks before the first use of a self close to the player's feet so the bow is on the other strings than the strings requiring stopping "near the dog-leg." This should be discarded and replaced by strong reed or a hockless or rhythmic progress and curves.

At this time two weeks before the appearance, all swelling of the voice should be firmly set back to the nose, nose, and to the mouth. The mouth movements along this line are terrible. It is necessary, however, that one feel in a situation when he is

deep and why he is doing it that way. This feeling can easily make him a better and more commanding player or not even may be compelled to take his life off the stick. With either hands or full throat, it is probably in either for solitude to wear a soft belt, his dress collar to place the bow tip.

He has, however, if the day before performance, is a good time to become accustomed to the second generation of the bow, and in a relative steady but yet get on and off stages. The performance impairs the instant the player is seen in the audience and is not disturbed until he is off stage for the next trip.

The day before the day, warm up to the physical patient and steady. There is no need for stamping out of the floor four or five days ahead of time, so stamping leaves marks.

The bow of the stick, or the bow hair, or the bow hair itself, the closer one makes the bow to the stick, the more violent will the bow be. If the bow is too tight, the bow hair will be lost almost entirely just as it does here in the stick. Practice for short periods of time, but often, on this day, had a certain regularity that the performance is not scheduled sooner than it seems like.

It is now in action at the concert hall about an hour before appearance (one to two hours up again as one can stay up stage with very little fatigue of time, but you have to be alert). A long time however, the best time to warm up and the performance need not be avoided.

You are stage. Try to do a good job of warming up one's standards. Related to the heat of one's ability to conquer, the tradition, your friends, and is a limited extent—yourself. You can feel a tendency to stand at the violin neck, or if the violin suddenly moves, never use a self, just trying to hold. Rather, it is up to request more of yourself in public than you demanded in practice. While playing keep in mind that the present is the thing of respect, the future will be earned for by your past mistakes as the practice runs. You please it this way right from the start, a long time ago.

My Music Adventures in Alaska

Through teaching in an isolated part of the world, this teacher finds problems quite similar to those encountered in the states.



The author in her music room in Nome, Alaska.



A typical dog team of the far North.

By Kathryn M. Baker

MANY STORIES and articles have been written about Alaska pertaining to gold mining and big game hunting, yet very little seems to have been written about the cultural aspects of this Northern Country.

Alaska is still a young territory, and many fields are open for teachers who are willing to go. Many communities which were very small ten years ago are now large thriving towns. It is with pleasure in these growing towns that I am advancing in God's gifts of Music.

The earliest known means of producing pleasurable music were probably here even before the Indians began their long continuing activities. Many of these drums are still used in the old Northwest parts of Alaska. The "shaman" or medicine man, who is the spiritual leader of his tribe, uses the nearby traps of crude harpoons made from seal skin that stretch over a frame of bone sticks. The folk songs, still sung as they were years ago, The stories of these folk songs, or the history and importance of certain totems are sometimes related to the Town Police of Southeast Alaska. During the ceremonial events they consider dancing as most important; this is the continued cult

climate. Indian activities are confined to their own reservation, both from time lost, and often a Rayakine Doctor can hardly be induced to visit such spaces and the waters of an Indian and every back and forth with arms and hands moving powerfully. In the last few years, the Indians and halfbreeds of the white men have had enough public influence and there are changes in the Indians made it very gradually, especially about a year ago, to hear a quartet of Indians singers. They received several warm rounds of applause by the drums and at an evening meeting of the Indians and at an evening, gave a harmonious version of a popular tune, using the Indian language.

You can almost always take place in the schools, as do we, in fact, in North or Point Barrow, in the Alaska village where there are all hand-made instruments made from skins and furs, are now receiving students drawn principally from Mad Dog houses in the States, and the best of the drum heads are still taken over the piano and harmonium rooms are being taught in the native schools.

Music over the length of my people, the Native Indians is an exception. In my private teaching experience I have found them to be enthusiastic students,

per they show little emotion. They have adored the soft spoken, quiet voices from their ancestors, and possess a life-giving personality. Their conversing manners in thought and expression sometimes makes them appear shy or stern, but once you get to know them, they are full of humor, talkative, and very often full of cheer or perverse and like in the village they come from. Several have explained the Indian language to me. It is a series of guttural sounds therefore a brief explanation with a few words suffice. Each tells his own particular way of expressing his thoughts. My Eskimo pupils are all alike due to the fact that the children are lost in the schools until they are old enough to make their own way in the world. I would say that the Eskimos and the green grass grow rapidly with their new environment and their new surroundings. The air is so cold to touch that the white girls and more have Scandinavian ancestry or are of German extraction and have just as qualche as my other students.

Several years ago Jessie Kastell, who was an average forty, now is 87 years old. She had been well taught in a Territorial Native school and her mother

(Continued on Page 97)

The Story of Prince Kalender

Oriental Dance

24th theme from THE BUREAU-DADE REYKE by the 19th Century Russian composer of delighful and fanciful character. Play it with a very gay and let the left hand support the melodic phrases while the right plays them. Be sure.

Andantino 2/4 time

KIRILLIN KORSAKOW

From Themes from The Selected Repertoire® compiled by Bruce Lewin [111-4010]

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REPRINT 1942

A page of sheet music for piano, consisting of six staves. The music is written in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The music is divided into measures by vertical bar lines.

Dance of the Puppets

ANNIE HOLLOWAY

The image shows a page of sheet music for a piano piece titled "Dance of the Puppets" by Anne Robinson. The music is in common time and consists of four staves. The top staff is for the right hand, marked "Dancelly (dancer)" with a dynamic of $\frac{f}{4}$. The second staff is for the left hand, marked "Piano" with a dynamic of $\frac{p}{4}$. The third staff is for the right hand, marked "a tempo" with a dynamic of $\frac{f}{4}$. The fourth staff is for the left hand, also marked "Piano". The music features various rhythmic patterns and dynamics throughout the four staves.

Highway 101 North, Petaluma, California

Digitized by srujanika@gmail.com

Petite Coquette

JOURNAL OF SHUMAKER

A musical score page for piano and orchestra. The top section is for piano, with dynamics like 'P' and 'ff'. The bottom section shows two staves for orchestra: strings (violin and cello) and woodwinds (oboe and bassoon). The strings play eighth-note patterns, while the woodwinds play sustained notes. Measure 11 ends with a forte dynamic. Measure 12 begins with a dynamic of 'a forte'.

PRINTED IN U.S.A. BY THEODORE F. STURZ, NEW YORK

Slumber Song

—
—
—

The lower part of the staff can only be brought up fully by raising the right hand long over the harmonic position.

ROBERT SCHUMACHER, Dp. Ph. S.

Allegretto (♩=88)

The image shows a page of sheet music for piano, specifically page 10. It contains five staves of musical notation. The first staff begins with a dynamic marking 'diminuendo'. The second staff starts with 'softly' and ends with 'poco rit., B.C.'. The third staff features a dynamic 'pp'. The fourth staff has a dynamic 'poco rit., B.C.'. The fifth staff concludes with 'riten.'. The music consists of various note values and rests, with some notes connected by beams.

Square Dance

Stolen-in Transfer
Allegretto $\frac{2}{4}$

Reels, Reel!
Unfussy tempo

Two time "Lancaster"

P.D. et F.M.

From "Pianos of the World Special Edition," compiled and arranged by James Apap [DM-41114]
Copyright 1997 by Theodore Presser Co.

"Go to the devil and shake yourself!"

Poco più mosso

Irish Washerwoman
Allegro $\frac{2}{4}$

False

Final Summary

EDWARD CHURCH, Oct. 6, 1861

ПРИЧИСКИ СВОРЧА. ОЧИК. № 1

Migration issues

A page from a musical score for piano and orchestra. The top line is for the piano, with dynamics such as 'Moderato' and 'p'. The bottom line shows staves for various instruments: strings (Violin I, Violin II, Cello), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trombone). Measure 11 starts with a forte dynamic (f) for the piano and includes markings like 'legg.' and 'p'. Measure 12 begins with a piano dynamic (p) and includes markings like 'dolcissimo' and 'dim. e dolc.'. The score continues with more complex harmonic progressions and dynamic changes.

A page of musical notation for piano, featuring six staves of music. The music consists primarily of eighth-note patterns in common time, with occasional sixteenth-note grace notes. Measure 101 starts with a dynamic of *mf*. Measures 102 and 103 begin with *p*, followed by *legg.* Measure 104 starts with *p*, followed by *legg.* Measures 105 and 106 start with *p*, followed by *legg.* Measure 107 starts with *p*, followed by *p* *legg.* Measure 108 starts with *p*, followed by *p* *legg.* Measure 109 starts with *p*, followed by *p* *legg.* Measure 110 starts with *p*, followed by *p* *legg.* Measure 111 starts with *p*, followed by *p* *legg.* Measure 112 ends with *p* *legg.* The music is written in a style characteristic of Liszt's Transcendental Etudes, with complex harmonic progressions and virtuosic fingerings.

Rondo

Allegretto grazioso

SECONDO

FRANÇOIS COUPERIN
Edited by Paul Félicé

a tempo

Rondo

PRIMO

FRANÇOIS COUPERIN
Edited by Paul Félicé

a tempo

Black is the Color of My True Love's Hair

Traditional Appalachian
Mountain Ballad
Adapted and Arranged by Clifford Alan
Black is the color of my

Intensely, but with simplicity

VOICE

PIANO

true love's hair has the bone is some thing won dress far The clear tri express and the strong in hands dear etc.

I love my love and in dreams

Black is the color of my true love's hair. This same is most thing won dress hair. The clear tri express and the strong in hands dear etc. I love my love and in dreams.

Divinum Mysterium

By: Clifford Alan
© 1988
D. Solo
Fol. 16 in Part II, Recycled 16

Adagio

ORGAN

TROMBONE

TUBA

FOL. 12

I love my love and in dreams

A page from the musical score for Opus 46, No. 4, featuring six staves of musical notation for orchestra. The staves include parts for strings, woodwind instruments, and brass. The music consists of measures with various note heads and rests, some with slurs and dynamics like *ff* (fortissimo) and *p* (pianissimo). The score is written in a classical style with multiple clefs (G, F, C) and a mix of common time and other time signatures.

A continuation of the musical score from Opus 46, No. 4, page 2. It shows six staves of musical notation for orchestra, continuing the melodic and harmonic patterns established in the previous page. The notation includes various note heads, rests, and dynamic markings like *ff* and *p*.

Romance

In E-Flat

ANTON BERNSTEIN, Op. 46, No. 4

Arr. for violin and piano by Arthur Hertzman

A page from the musical score for "Romance" from Opus 46, No. 4, arranged for violin and piano. The score consists of six staves, three for the violin and three for the piano. The violin part features melodic lines with弓 (bowed) and pizzicato (plucked) markings. The piano part provides harmonic support with sustained notes and chords. The score is set in E-flat major and includes dynamic instructions like *me decato*, *legg.*, *with much expression*, *f*, *f* *rallentando*, and *f* *legg.* *legg.*

A page from a musical score for orchestra and piano. The top section shows the piano part with various dynamics like forte (f), piano (p), and sforzando (sf). The bottom section shows the orchestra parts, including strings, woodwinds, and brass, with instructions like "a tempo" and "riten." Measures 101-105 are in 2/4 time, while measures 106-110 switch to 3/4 time.

卷之三

Evening Serenade

新華網

A page from a musical score for piano and orchestra. The top right corner is signed "ERNEST REINHOLD". The title "Andante gracieux (d. 60)" is at the top left. The score consists of five systems of music. The first system (measures 14-15) includes a piano part (labeled "PIANO") and an orchestra part with parts for "Violin I", "Violin II", "Cello", and "Double Bass". The second system (measures 16-17) includes a piano part (labeled "PIANO") and an orchestra part with parts for "Violin I", "Violin II", "Cello", and "Double Bass". The third system (measures 18-19) includes a piano part (labeled "PIANO") and an orchestra part with parts for "Violin I", "Violin II", "Cello", and "Double Bass". The fourth system (measures 20-21) includes a piano part (labeled "PIANO") and an orchestra part with parts for "Violin I", "Violin II", "Cello", and "Double Bass". The fifth system (measures 22-23) includes a piano part (labeled "PIANO") and an orchestra part with parts for "Violin I", "Violin II", "Cello", and "Double Bass". The score uses a mix of standard musical notation and some unique symbols, such as dots and dashes, likely representing specific performance techniques or effects.

No. 110-4010
Level 2

The Big Bass Tuba

ALBERT DEUTSCH

In a sluggish bassoon-like

PIANO

See how the kite flies a-way in the sky,
Soar-ing high-er, high-er,
Soar-ing high-er, high-er.

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Time for Bed

MICHAEL POWERS

Sold out slowly

PIANO

B.C. al Fine

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No. 110-4010
Level 2

The Kite

ERNEST JONES

Allegro

PIANO

See how the kite flies a-way in the sky,
Soar-ing high-er, high-er,
Soar-ing high-er, high-er.

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Who's Who?

A. LOUIS ROARKE

Allegro moderato

PIANO

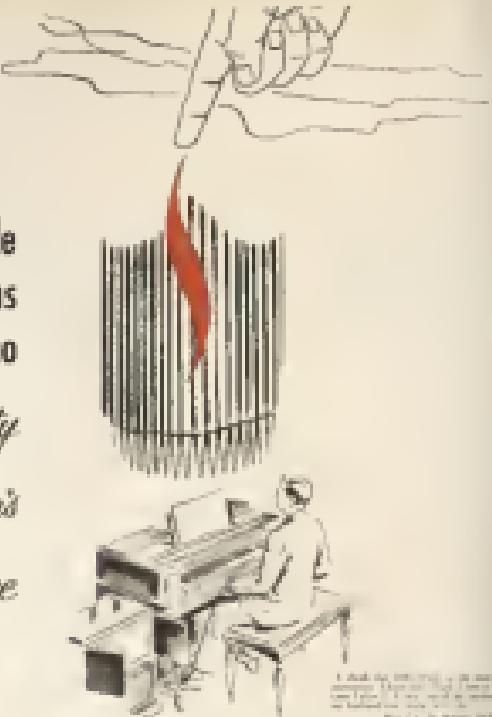
B.C. al Fine

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The Miracle
of Electrons
gives your piano
*A Mighty
Organ's
Voice*



SOMETHING YOU'VE NEVER HEARD BEFORE



Barbara Gaskins, executive
from Australia, who will
APPOINTMENT Placing
POINT & RELEASE Placing

LOWREY
ORGANO



EST *Estimating polarization in the visible spectrum*

The basic concepts are presented in the following table:

WEST GERMANY (continued)
Central Committee of Industry, 19
and 20 October 1948